

The First Celebration of Freedom, “Nowruz”

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Abstract: The article deals with the first holiday Nowruz celebrated on the eve of independence and its role in the restoration of national values, as well as the basis of recognition of holidays in Uzbekistan - "theatrical, musical, choreographic composition".

Keywords: holiday, Nowruz, scenario, national values, aesthetic principles, composition, tradition.

Introduction

Revived and solemnly celebrated in honour of independence, Nowruz brings society together and reflects the national spirit: spiritual values of our multinational people; diversity of ethnography and applied arts; cultural and artistic richness; language, religious beliefs of all citizens living in our country; encourages respect for customs and traditions. This call has become a nationwide holiday, artistically promoting the idea of "*Our dear Motherland*" and fostering feelings of solidarity, tolerance and brotherhood among the citizens of our multi-ethnic country.

Main body

The celebration of Nowruz has its own historical roots and philosophical significance. Those who are tired of the freezing days of the harsh winter dream of the warm days of spring. They prepare for Nowruz, the beautiful spring festival. Our elderly grandmothers prepare and distribute sumalak, the royal dish of Nowruz.

Today, the Sumalak feast is becoming increasingly popular among mahalla residents, businesses, organizations and associations at the level of aesthetic value. The main idea behind this event is to encourage people to act as a team. Preparations for Nowruz begin with a Sumalak feast, followed by folk hashars and charity acts. People of different nationalities who have done such good deeds will come together to celebrate Nowruz. Because it retains features of nationalism and populism, Nowruz has stood the test of time and ideology and has become a national holiday.

The main reason for celebrating Nowruz as a national socio-political and bank holidays, as the First President of Uzbekistan I. A. Karimov noted, is that the elevation of an invaluable spiritual and cultural heritage to the level of public policy has become an extremely important task [1].

We see the practical expression of this profound thought of the Head of State in the first celebration of Nowruz in 1990. Back under Soviet rule, it was the first time in the history of Uzbekistan that such courage and determination had been restored to the people. Since 1989 the Uzbek leader has been calling on scholars, writers, poets and journalists to revise their folk customs, traditions and customs in order to fill the spiritual gap that was created on the eve of independence with new national ideas and aesthetic principles. On the basis of materials they had collected, they started to write the first scenario of Nowruz celebration in 1990. As a result, scholars who studied the traditions of the people - B. Aminov, U. Karabayev, B. Gamidov, G. Gafurov, M. Bakirov, and B. Norbayev - submitted their scripts for discussion. The ceremony

was to take place on Friendship Square. The artistic intention of its celebration was to express Nowruz as a national and universal aesthetic value, a common holiday of all peoples living in Uzbekistan, and to show their solidarity in celebrations and festivities [2].

We can say that the expression of the aesthetic content of the Nowruz holiday idea is directly linked to the artistic and aesthetic potential of the venue. After all, the right choice of venue is the aesthetic content of the festival. To embody the idea of the approved scenario of Nowruz Holiday, the square in front of the Peoples' Friendship Palace was chosen in practice and equipped with a special stage in the centre. Separate areas have been created around the main stage for artistic performances of different nationalities. On these platforms conditions were created for people of different nationalities to illuminate the Nowruz theme in their national costumes, using the means of national artistic expression. The main stage was symbolically empty, as if waiting for Nowruz. The dear guest - Nowruz is awaited by representatives of different nationalities, who will come to the main stage in their colourful national costumes, taste *sumalak* in pots, *khalims*, pastries in *rastas*, buy toys of different artistic forms, representing the symbol of Nowruz.

This scene, i.e. the fact that the main stage was empty on the day of the celebration, surprised the party-goers, and the arrival of the Nowruz Caravan with trumpets and a main stage in the centre of the square put everyone in a good mood. Consequently, the event is significant in that it represents a national idea based on a thoughtful, very deep philosophical thought and theme. This thought can be explained as follows:

- “*The Nowruz caravan*” will leave the old city and head from Chorsu through “Hadra” Square to “Friendship of Peoples” Square. This was a symbolic artistic expression of revival and the return to the people of traditions forbidden by outdated ideology;
- "Caravan" - extending into "*Friendship of Peoples*" Square from the old city, a place that preserves centuries-old national traditions, rituals and customs;
- The caravan is led by camels. Behind him: trumpets, French horns, drums, *doirachi* musicians; singers, comedians, clowns, dancers and puppets; warriors, horsemen, heralds; creators, riding in chariots, painted in various colors, riding to the popular election; all participants in national costumes;
- "*Nowruz caravan*" greets the gathering on both sides of the street with a celebration in line with the tradition of the Square Theatre and eager to display their works of art;
- Organisations who will be able to see national traditions, customs, costumes, art, riders and musicians one by one, see and feel the value of the Nowruz being carried by the caravan while watching the 'Caravan'.
- "The Caravan" will carry its ideological "burden" in Friendship of Peoples Square, among people of different nationalities, and will be spread as planned. This spread is also symbolic. "Caravan", brought from the depths of the centuries, has once again spread amongst the people.

Based on the experience gained in celebrating Independence Eve, a special competition was announced for the creation of another perfectly mature, artistically and aesthetically designed Nowruz holiday scenario. For the first time, 40 writers took part in the contest. Among them, philosopher Usmon Karabayev wrote the script. As a result, a group of scriptwriters headed by the winner was formed, the best samples were collected and a new script was written. Director Rustam Hamidov also contributed to making this process a tradition. The evening performance of the festival was to take place at this time, on the main square still bearing the name of the genius of socialism. The event will also be directed by Rustam Gamidov.

While the participants of the festivities in the “Friendship of Peoples” Square were free to walk around the specially arranged small stages and central stage and demonstrate their talents, the spectators sat on specially equipped seats and watched the “*Navruz Bayrami*” [The Holiday of

Nowruz] program. As a result, watching the theatrical show in a special place was much more comfortable than the first celebration of Nowruz. Because the event's director had an opportunity to constantly draw the audience's attention to the theme and idea of the holiday that is expressed on stage.

The main idea of this theatrical and aesthetic form of celebration was to glorify the great creative power of Nowruz, to emphasize its call to all peoples to live in harmony and peace, and to show that Tashkent, the centre of friendship and culture, is a city of celebrations and festivities.

The idea of the first Nowruz festival, defined and approved in the script, found its artistic solution in the elaborate stage direction of the ritual. The experienced stage director R. Khamidov succeeded in harmonizing the theme and idea, the content and artistic form of the event, creating an ideological aspect to the festivities on the square, as well as an expressive integrity. Creative teams of musicians, singers, dancers, circus, sports, military, music, sound and light technicians, "artistic background" and technical engineers are the most important creators of the festival, as well as those using their services according to the purpose [4].

Based on the accumulated experience, the Nowruz holiday, celebrated in 1992, defined its next artistic and aesthetic form, as well as the aesthetic principles of ritual criteria, and they became a tradition to celebrate the following holidays. As a result, the artistic form of holidays celebrated in Uzbekistan was defined as "*theatrical and musical, choreographic composition*". This new art form has been recognized by holiday lovers the world over. He has written a monograph, a textbook, a teaching aid and a dissertation entitled "*Directing folk festivals*" and "*The aesthetics of folk festivals*".

Conclusion

A conclusion is made that the Nowruz holiday, which was organized at state level and carefully designed according to the first scenario created by mature specialists, has revived forgotten national values and turned it into a bank holiday. Since then it has defined the aesthetic principles of Uzbekistan's celebrations. They have now become traditional performances in the form of "*theatrical and musical, choreographic composition*".

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